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NO. 6

THE THEATRE TODAY

MARGARET GEMMELL HOLMES



CHAPEL HILL

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INTRODUCTION

The past season in the theatre has been very encouraging for those who would see the drama lifted to a higher level. Producers have been willing to risk their money on art and poetry—and have been well repaid in hard cash. In addition to new plays there have been notable revivals. Shakespeare has been accorded unusual attention—two *Hamlets* at one time in New York playing to crowded houses and competing for honors with Walter Huston's *Othello*. Last spring the Lunts gave a rollicking performance of *The Taming of the Shrew*, and this spring we have Maurice Evan's masterly portrayal of *Richard II.* To Katharine Cornell and her husband, Guthrie McClintic, we are grateful for a revival of Shaw's *St. Joan* early in 1936, and to Madame Nazimova for a memorable performance of Ibsen's *Ghosts*. We have had magnificence in settings, in acting, and, from our playwrights, ringing poetry and chiming laughter, good taste and challenging ideas.

An estimate of our current stage should not fail to take account of the work of the Federal Theatre Project which is functioning in twenty-nine states and has produced every kind of theatrical performance from opera to a circus, including several of the season's outstanding New York successes. Nor should we ignore the arrival on Broadway after many vicissitudes, covering two years of planning and preparation, of Max Reinhardt's production of Franz Werfel's pageant of Jewish history, *The Eternal Road*. It is a moving spectacle and a triumph of stagecraft.

Except for the cinema and a few road companies professional drama in these United States is concentrated in New York. For most of us, then, the season's plays must be acted out in the theatre of the imagination—which is by no means cause for regret. Practically every play of any consequence nowadays is published in book form almost as soon as it takes to the boards. If we choose we can, with the help of the drama sections of our news weeklies or those magazines devoted entirely to the theatre, inform ourselves as to who is creating the rôles, who directing, who designing costumes and scenery and, in short, come very close to knowing the plays as well as those who battle with ticket scalpers around Times Square. Books on the various phases of the theatre, as well as the plays themselves, are available, so that in our own library or in a group of congenial spirits we can read and discuss the contemporary drama. Not for many seasons have we had an offering that recommends itself so heartily to a reading public.

We have become accustomed through the cinema to lavish and more or less accurate stage setting, so that for many of us the imagination may be somewhat dulled. Let us recall the bare stage of Shakespeare's day, on which the actor by the power of his words alone had to conjure before his hearer's eyes the forest of Arden, a street in Verona, or a windswept heath. As we read the plays before us, shall we be less able than the Elizabethan audience to visualize the scenes in which they are laid?

One chapter of our program is devoted to the motion picture. It is too obvious to require any elaboration that the cinema is one of the greatest influences in the lives of all the people. So omnipresent is it, indeed, that we take it for granted and do not stop to consider what its place may be with respect to our theatre. Does it take the place of the legitimate stage? Is it an industry or an art? If an art what are its standards? A serious study of the motion picture will be very rewarding in a greater enjoyment of it.

The most difficult of the arts to convey in descriptive language is probably the dance, and a thorough understanding of it is acquired by very few people. Recent years have seen a renaissance of this art, one in which America seems destined to pre-eminence, therefore it was deemed timely to include a chapter on the dance, its history and present status on our American stage.

CHAPTER I

BACK STAGE

On the rare occasions when those of us who live in the provinces see a New York production we succumb inevitably to the magnetism of the leading actor and like to imagine ourselves in his place receiving the applause of the enthusiastic audience. Or when we read of plays that are "hits" on Broadway and are bringing in the dollars by the hundreds and thousands to the box office, do we wonder if the manuscript of that play we wrote with such fervor might not, after all, be just such another gold mine if we got it into the right hands? In Mr. Traube's book, *So You Want to Go into the Theatre?*, we discover what a difficult and complicated business it is to bring one's talents to the attention of Broadway. The author says that "everything about this book is supposed to be discouraging." Whether or not you want to "crash Broadway" you will be interested to know how best to go about it, and to discover the hundred and one tricks of the trade that Mr. Traube divulges in his manual. Before considering the plays and players that have achieved the top of the theatrical ladder it will be very illuminating to know the steps by which they climbed. Mr. Barrett Clark says in his foreword to this book that "this is not only the best book on the subject, it is the only one."

"A stage setting, like a great dramatic painting, becomes authentic by the skilful use it makes of understatement and overstatement of objects within the same scene. In the eyes of the spectators the reality of a scene is heightened by the artist's instinctive balance of distortion. . . . Giotto's scenes were far more than compositions. They were dramatic conceptions of the whole content of a scene. That is the contribution of every fine stage setting." Thus Donald Oenslager in his *Scenery Then and Now*. This is not a technical manual to show what kind and how much canvas and paint are needed, or how to get a maximum effect with a minimum of effort; it is rather an inspirational book, beautiful from the standpoint of bookmaking, which reviews the vital moments in the theatre's history and the development of scenery and stages from the Greek theatre to modern times. It is a fascinating study to trace the use of scenery and to follow the workings of the mind of the designer. Mr. Oenslager very skilfully helps us to look at the problem from his own particular point of view, which is a new angle for most of us. "In the realistic theatre it is he

(the designer) . . . who has the first lines to speak. They are becoming increasingly vital ones in setting the mood, capturing the attention and focussing the imagination of playgoers. They etch in those necessary details of background, environment, even characterization which the playwright, lacking the novelist's more fluid medium, cannot attend to himself."

Donald Oenslager is a professional designer who has produced sets for opera, ballet, plays and musical comedies. He is also an Associate Professor of Scenic Design in the Department of Drama of Yale University.

Subjects for Study

1. *So You Want to Go into the Theatre?* by Shepard Traube
 - Describe an actor looking for a job according to Mr. Traube's formula.
 - How would you sell a play?
 - Describe the problems and rewards in the lives of a producer, a director, and a scene designer.
 - Discuss the Little and Summer Theatres.
2. *Scenery Then and Now*, by Donald Oenslager
 - Describe the Greek outdoor theatres and explain the participation of the audience in the play.
 - What conventions and traditions does our modern stage inherit from the Greeks?
 - Describe the popular theatre of republican Rome and compare with our vaudeville and burlesque shows of today.
 - Describe the stage devices used by the medieval craftsmen.
 - "Shakespeare required no assistants in his theatre. He has always been magnificently self-sufficient." Read passages from Chapter IX that prove this point.
 - Discuss the architecture on the stage and dramatic values of architecture.
 - Show how Goldoni and Gozzi, the Venetian dramatists, reflected the theatrical and carnival daily life of Venice.
 - Discuss Mr. Oenslager's sketches for Goethe's *Egmont* as brief impressions revealing "the struggle of a patriotic liberator."
 - "Only through an accurate knowledge of the whole subject can the scene painter succeed in giving the stage its needful aspect." Discuss Oenslager's sets for *Tristan*, *Brand* and *Emperor Jones* in the light of this statement.

CHAPTER II

POETRY IN THE THEATRE

Our debt to Maxwell Anderson is greater than we know, for it is he who is bringing poetry to the theatre again. In an age when much of the best drama is couched in the vernacular, and our ears are attuned to the laconic slang or the cryptic speech of everyday English on the stage, it is a courageous dramatist who chooses to have his characters express themselves in blank verse. Nor does he do this only with characters hallowed by time and history, but successfully puts his poetic language in the mouth of the exploited waif Mio in *Winter-set*. Lifted by the music and imagery of Anderson's verse from the realism of our tense modern life, we find our imaginations stirred and our spirits released for a time to another atmosphere, from which we return refreshed.

Like so many dramatists not only of today but of earlier times, Mr. Anderson voices a protest against the present social order; but he is not the apostle of any particular political theory. His is the poet's vision which sees beyond the immediate problem to a far horizon. It is his belief that "men are better than they think they are" and "what the poets are always asking for, visioning and projecting is man as he must and will be, man a step above and beyond his present, man as he may be glimpsed on some horizon of dream a little nearer what he wishes himself to become."

Maxwell Anderson began his career as a teacher of English in North Dakota and California but the urge to creative writing carried him into journalism. After several years on western papers he became an editorial writer in 1918 on the *New Republic* and other New York papers. He turned definitely to playwriting in 1920 and was co-author with Laurence Stallings of several successes, notably, *What Price Glory?* Always a historian, he achieved his first outstanding success with his play *Elizabeth the Queen*, which was followed three years later by the equally important *Mary of Scotland*. In *Valley Forge* (1934) he drew from our own American history but was not so successful in bringing his characters to life—or perhaps his audience did not like his interpretation of a national hero. In 1933 he was awarded the Pulitzer Prize for a satire on our political set-up, *Both Your Houses*. The Drama Critics Circle inaugurated a new award in 1936, a silver plaque for "the best new play written by an American play-

wright and produced in New York." Their first award was given to Anderson's *Winterset*, and for the 1937 season he has again received this honor for *High Tor*.

Because of its subject matter *Winterset* will be included in another chapter where it affords an interesting parallel to Kingsley's *Dead End*. This present chapter will be amply provided for by Mr. Anderson's offerings for the season 1936-1937, for he has had three successful plays produced on Broadway this year.

The Wingless Victory opened in New York on December twenty-third at the Empire Theatre. Everything conspired to make this a superlative production, for it was directed by Guthrie McClintic, its costumes and scenery designed by that master of his craft, Jo Mielziner, and the leading rôle played by Katharine Cornell—by many considered First Lady of our theatre. It is said that Miss Cornell read scores of books on the Malay Archipelago and studied innumerable pictures, especially a motion picture of the island of Bali, so that she might assume the characteristics of the Malayan princess, Oparre.

Anderson's theme here is the power and grandeur of a woman's love, and it is contrasted with the cowardly, covetous, unchristian New Englanders of Salem in the year 1800—not worthy of the Christ they preached, not yet ready for Him. "He came a hundred thousand years too soon!" cries Oparre in an agony of spirit.

In his second play of the year Mr. Anderson surprised his audience with a return to comedy. *High Tor*, produced and staged by Guthrie McClintic, is an astonishing mixture of fantasy, slapstick comedy, gangsters and romance. It contains some of the loveliest verse and thought-provoking ideas of the Anderson dramas.

Burgess Meredith, who won his actor's spurs in *Winterset* last year, is playing the rôle of Van Dorn, the charming, poetic, but amazingly level-headed young owner of the mountain on the Hudson which gives its name to the play. He is ably supported by the lovely English actress Peggy Ashcroft, come over expressly to play the part of Lise, the pale ghost who has haunted High Tor these three hundred years, and by Charles D. Brown in the rôle of De Witt, another of the Dutch crew "caught on a pinnacle of time." Again one of Mielziner's sets helps to make an enchanting play come to life.

The scene of the play is on the Hudson River above the town of Haverstraw, and all the action takes place upon a rocky promontory—High Tor—overlooking the Tappan Zee. Beside this mountain is a

smaller hill which has been eaten away by the steam shovels of the Traprock Company, so that only a shell remains on the river bank. Van Dorn, the owner of High Tor, is determined not to give up his mountain to a similar fate, and part of the conflict in the play is between this young idealist and the ruthless scheming officials of the Traprock Company. It might be amusing to speculate upon the way in which Clifford Odets or Hart and Kaufman would have handled this plot! Certainly no one but Maxwell Anderson would have tied it up with the first inhabitants of New York State, the Indians, and the Dutch who followed Hendrik Hudson up the beautiful Hudson.

For his third play of the season Mr. Anderson went to Europe, taking from the annals of the Austrian Hapsburgs an incident which up until November of 1936 was the outstanding royal romance of modern times—the love of Crown Prince Rudolph of Austria-Hungary for the commoner Baroness Mary Vetsera. Mr. Anderson evolved his own solution to the mystery of the fatal shooting of the two lovers at the hunting lodge at Mayerling. It makes for fine melodrama and is beautifully written. Of course he takes this opportunity to expound further his social theories. He puts in Rudolph's mouth his own political philosophy and opposes to it the standards of the old order as represented by Franz Joseph.

This play was produced by the Theatre Guild, and its cast included such notable players as Dudley Digges, Henry Hull, Margo, and Pauline Frederick.

Subjects for Study

1. *Wingless Victory*, by Maxwell Anderson
What would be Oparre's fate if Nathaniel brought her to your town today?
Does Maxwell Anderson give an accurate picture of a Malayan woman of the ruling class? Is her psychology alien or is it like our own?
Compare and contrast this play with the Medea legend.
Read the scenes you think the finest.
2. *High Tor*, by Maxwell Anderson
Do you agree with Judith or with Van Dorn in Scene I?
What does the old Indian mean by "nothing is made by men but makes in the end good ruins"?
"Its comedy is the best thing about it." Do you agree with Clifton Fadiman's statement about *High Tor*? or do you prefer its fantasy?
Read the end of Act II; Van's meeting with Lise.
3. *The Masque of Kings*, by Maxwell Anderson
Look up the historical setting of the play and describe it briefly.
Read the passages which express Rudolph's theories of kingship.
Describe the characters of Franz Joseph, Elizabeth, Mary.

CHAPTER III

BESTIAL FRENZY

The idiocy and futility of war is a timely theme which for some years now has appealed to our first-rank playwrights. The Pulitzer Prize for 1936 was accorded to one of these, Robert Sherwood, for his *Idiot's Delight*, and in the opinion of many of the critics award of the Pulitzer Prize for 1937 should have been extended to Paul Green for his *Johnny Johnson*.

A third play, which did not fulfil the expectations of his public, was Sidney Kingsley's *Ten Million Ghosts*, which ran for only a few days, but was a sincere and earnest indictment of the armament makers. "At the awful core of his story is the secret agreement which protected the German mines and the French munitions plants in the Briey Basin, making the allied blockade ineffectual. The French poet-hero who sacrifices his life believes the solution is not shells but words, which have a power to explode in men's minds with a great light. The brave crescendo, however, resolves on a minor chord, 'Death still marches on.'"

A one-act play which created considerable excitement and enthusiastic praise was *Bury the Dead* by Irwin Shaw. Six dead soldiers refuse to stay dead, crawl out of their burial trench and set out to deliver to the world their protest against war.

Idiot's Delight is superficially a comedy, but under its frothy surface is a strong current of philosophic conviction opposed to war. This play enjoyed the advantages of a production by the Theatre Guild and the presence of those two inimitable comedians, Alfred Lunt and his wife, Lynn Fontanne.

The idea of this play—a group of people trapped at a frontier on the eve of the next world war—occurred to Mr. Sherwood some four years before it was actually written. The author had a clear mental picture of his seven characters, but he could not decide upon a location for his plot—Manchuria, London were considered and discarded, when quite suddenly the ideal setting occurred to him and in a few weeks he had written the script and sent it to the Lunts. They had just gone on tour with *The Taming of the Shrew*, but so convinced were they of the value of and the immediate need for Mr. Sherwood's play that they cast it at once and rehearsed it while playing *The Shrew*, throwing themselves wholeheartedly into the characters of Harry and Irene.

The setting, designed by Lee Simonson, was one of the most striking in a season of masterly scenery—a hotel cocktail lounge done in grey and chromium accented with black and red. On this cold room, full of a “vague kind of horror,” with crash of bombs, machine guns, and roar of planes outside its windows, and Irene and Harry gallantly singing “Onward Christian Soldiers,” the last curtain falls.

Robert Emmet Sherwood, one of our younger but most prolific playwrights, was born in New York State in 1896. His mother is an artist and illustrator of considerable distinction. After three years at Harvard, 1914-17, he enlisted with the Canadian Expeditionary Force and saw service in France. He has been editor of various journals and written several successful plays, notably *Reunion in Vienna*, and *The Petrified Forest*.

Paul Green's hero, like Harry Van in *Idiot's Delight*, is one of the little people, just an honest, natural man. His very name is undistinguished. There were thousands of Johnny Johnsons in the overseas forces. This is the first play from Mr. Green based on his war experiences—he served four months on the Western Front—but he avoids the realistic, the stark photographic scenes, and achieves a pungent diatribe against war by use of melodrama, farce, satire, and musical comedy. Many songs by Mr. Green, set to music by Kurt Weill, are scattered through the play.

Paul Green is always at his best in transcribing the emotions and thoughts of the common man. When he indulges in fantasy he is not quite so convincing, but one always feels that next time he tries it he will really win through to a great fulfilment.

“Johnny is a most enjoyable person in the early parts of the legend, and in the end, deserted by all that he has loved and believed in, he is immeasurably poignant and pathetic. People who believe plays should be written about intelligent themes and who also relish experiments in form have something to be thankful for. *Johnny Johnson* has been written by a natural man who has a flavorsome speech and a glorious imagination.”

For North Carolinians no biographical note should be needed at this date about Paul Green. Born in 1894, son of a landowner, he spent the first twenty-two years of his life on the farm where he acquired that intense love of the moist earth and of those who toil in its fields that vitalizes all his writings. Since his graduation from the University of North Carolina he has been connected with the Univer-

sity, first as assistant professor of Philosophy and since 1936 as professor in the newly created Department of Drama. His success as a playwright brought him offers from Hollywood and he has spent some months there as a scenarist. He has great faith in the future of the cinema as an art.

Johnny Johnson was produced by the Group Theatre on November 19th, 1936, with settings by Donald Oenslager.

Subjects for Study

1. *Idiot's Delight*, by Robert E. Sherwood

The characters in this play are unusually vivid and interesting. Describe them in some detail.

Summarize their various attitudes towards war.

Touch briefly on the recent exposures about the armament makers and their secret pacts.

2. *Johnny Johnson*, by Paul Green

"A hilarious medley of satire, musical comedy, melodrama, farce, social polemic and parable." Discuss the play under these various titles.

In what way—if any—is the play weak?

Do you think it would be a successful movie? Why?

CHAPTER IV

NOEL COWARD

There is a constant exchange of plays and players between New York and London, and the next group of plays to consider represents a contribution from England which has been much enjoyed in New York. No review of contemporary drama could ignore Noel Coward, unique in his multiple rôle of playwright, actor, composer, producer and singer.

Mr. Coward is something of a prodigy in that he began his acting career at the age of ten, took to playwriting in his teens, and by the time he was twenty-one had achieved recognition both as a playwright and actor. He is at his best when not concerned with any of the problems of this world, tripping lightly with all the dexterity of a Fred Astaire through some trifle of wit and whimsy.

In his foreword to the volume *Tonight at 8:30* Mr. Coward says that it is his ambition to restore to favor the short play. To this end he has written especially and with great care these nine plays, and given them the benefit of first-rate producing and acting. The public and the critics both in London and New York have accorded their enthusiastic approval of the experiment.

In a recent number of *Stage* Clifton Fadiman writes "Of all the comedies of the season I should say that Mr. Coward's little pieces, tart or tender, have the highest simon-pure escape-value. Mr. Coward's witty bickering couples and casual imperturbable aristocrats, delightfully abandoned sentimentalists and charming deadbeats, never existed, nor are we invited to consider them as existing. They inhabit Mr. Coward's particular fairyland in which all is wit and whimsy and absurdity and nostalgia and no moral values dare intrude."

Noel Coward himself, and Gertrude Lawrence, with their versatile and expert acting, contribute a great deal to the success of the plays. There are seventy characters in all nine plays and of these Mr. Coward and Miss Lawrence play eighteen. It is reported that in Boston, that bulwark of conservatism and dignity, the audience on the last night of the Coward cycle stood and cheered!

Present Indicative is Noel Coward's own account of his meteoric career. The background from which stem all the plots and characters of the nine plays in *Tonight at 8:30*, as well as in the other plays by this prolific author, will be found in this interesting autobiography.

Mr. Coward's emotional volatile nature pervades his story, so that as we read we share his nervous tension, the strain and anxiety of his early years, the exaltation and excitement of his success and fame. It is interesting to read in conjunction with Mr. Traube's *So You Want to Go into the Theatre?* as a case history of one who did, and went!

Subjects for Study

1. *Tonight at 8:30*, by Noel Coward

Discuss the plays in the light of Mr. Fadiman's opinion, quoted above.

Which one of the nine do you prefer? Read scenes from your favorites.

2. *Present Indicative*, by Noel Coward

Sketch the childhood of Noel Coward—his early struggles for recognition—his brief army career—his first trip to America.

Describe some of the most vital characters in his autobiography, for example, his mother, Charles Hawtry, Gladys Calthrop.

CHAPTER V

"LET FALL SOME MERCY . . ."

—*Winterset*

In an earlier chapter we discussed the author of *Winterset*. Mr. Anderson himself says of this play "*Winterset* is largely verse, and treats a contemporary tragic theme, which makes it more of an experiment than I could wish, for the great masters themselves never tried to make tragic poetry out of the stuff of their own times. Whether or not I have solved the problem in *Winterset* is probably of little moment. But it must be solved if we are to have a great theatre in America."

Winterset is a plea for justice inspired by the Sacco and Vanzetti case, although the theme of a youth's seeking to vindicate his father's name and avenge his innocent death in the face of overwhelming odds has sufficient universality to make the play endure beyond the immediate social injustices in the United States today.

The inspiring verse in which the play is written lifts it to a very high plane so that we are forced to believe that to a great degree Mr. Anderson has attained the goal to which he aspired.

The sombre mood of the play is established at once by the unusual and striking settings—a river bank beneath a gigantic bridge, and a room in the cellar of a tenement "with huge boa-constrictor pipes" running across the ceiling, beneath which some of the most pitiful dregs of humanity seek refuge.

Winterset was produced by Guthrie McClintic. Burgess Meredith reached his full stature as an actor in the rôle of Mio. The movies have secured Meredith on contract for one picture a year, his first being a masterly production of *Winterset* with Margo and Eduard Ginnelli, also from the New York cast.

The parallel between this play and *Dead End* by Sidney Kingsley is obvious. The latter is still running (in June, 1937) on Broadway, where it opened in October, 1935. Its author spent two years writing it, after having been honored by the Pulitzer Prize committee in 1934 for his play *Men in White*.

Mr. Kingsley, who is only thirty, and a graduate of Cornell, "announces no political faith but has a passionate will for the betterment of contemporary problems." In this gripping drama he depicts with terrible, often offensive realism, the conditions that make crim-

inals. Long after we have read the play we are haunted by that group of boys who play about the dead end of a New York street, swimming in the filthy scum-laden waters of the East River, defeated and overwhelmed at the very outset of their lives by poverty, ignorance and vice. The young actors who play the rôles of these urchins give, by all accounts, one of the most memorable performances in our theatre today. Evidence that the message of this play is borne in upon its hearers is the fact that a small New York settlement house, which seldom is given donations, received in one week \$300 from people who had seen *Dead End*.

Much has been said of Norman Bel Geddes' setting for *Dead End*. It does indeed "speak the first lines" and "etch in necessary details"—gigantic, solid, it depicts the painful juxtaposition of the very rich with the tragically poor. In the foreground is a wharf and beyond it on the stage right an expensive apartment house with its walled garden adjoining a three-story dilapidated tenement. Down left is a huge sandhopper and in the centre of the street an abandoned steam shovel.

There is no doubt that Mr. Kingsley is a good craftsman—he knows how to write for the theatre. But so does Maxwell Anderson, with this added quality that his dramas are also literature. It has been noticed that audiences at *Dead End* observe "I've said that line myself," but at *Winterset*, "I wish I could say that."

Clifford Odets, like Sidney Kingsley, was born in 1906, so that when he is hailed as a "coming dramatist" we can feel assured that he still has plenty of time in which to arrive. He is associated actively with the Group Theatre and with them represents the young radicals who seek to find some solution to the confused and chaotic problems of our social structure. He was acclaimed with enthusiasm by all the critics when his three plays, *Awake and Sing*, *Waiting for Lefty* and *Till the Day I Die*, were presented in the spring of 1933 by the Group Theatre. He is compared very frequently to the Russian writer Chekhov because his plays are studies of the middle class, but the resemblance is really a superficial one. Mr. Odets has succumbed to the wiles of Hollywood and for some months has been writing for the screen, but let us hope that Broadway will again see plays from his pen because undoubtedly he is a genuine dramatist.

Odets' *Paradise Lost* is an attempt to show the confusion and bewilderment of the middle class in this present social order. There is always high dramatic value in the struggles of a group of individuals

against circumstances beyond their control. Leo Gordon and his family all strive in one way or another for ideals which have become impractical or impossible in an economically insecure world. We like them all, including the amiable Gus Michaels and Mr. Pike, the furnace man—just as we like the absurd Sycamore family in *You Can't Take it With You*, and somehow the idea persists that all that keeps the Gordons from being as carefree and happy as the Sycamores is that tidy little sure income of three to four thousand per annum that runs Grandpa Sycamore's ménage! Leo Gordon has come through all his losses and disappointments with a stronger faith in the greatness of men and a belief that the world is in its morning—which is precisely what Maxwell Anderson believes when he states "The message of tragedy is simply that men are better than they think they are, and this message needs to be said over and over again in every tongue lest the race lose faith in itself entirely."

Subjects for Study

1. *Winterset*, by Maxwell Anderson
 - Compare and discuss the end of the play as Anderson wrote it and as it was in the moving picture version.
 - Outline Mio's search for the truth about his Father's execution, his brief triumph, his soul's release through the strength of his love for Miriamne.
 - Give briefly the Sacco and Vanzetti case if you are interested in the play's background.
 - Read the most significant passages.
2. *Dead End*, by Sidney Kingsley
 - Do you consider the romance between Kay and Gimpty an unnecessary sub-plot?
 - Describe Tommy, Drina, Babyface Martin, Gimpty.
 - What do you believe will be the fate of Tommy and his sister? Of Gimpty?
 - Sum up the needs of the tenement dwellers in *Dead End*.
 - Compare the effectiveness of the stark realism of the language of *Dead End* with the verse of *Winterset*.
3. *Paradise Lost*, by Clifford Odets
 - "The characters are virtually symbols." Do you agree? If so amplify this statement and show in what ways they are symbolic.
 - What do you think will be the next step in the life of the Gordons?
 - Mr. Odets is praised for his effective dialogue. Read passages that illustrate this.

CHAPTER VI

FILM AND THEATRE

Both stage and cinema have their particular and peculiar functions. "Their houses may stand side by side in that friendly rivalry which is one of the compelling forces in the wider realm of artistic achievement." The moving picture is essentially a product of the twentieth century, and as such its history is brief compared to that of the stage, which has existed for at least twenty-five centuries. In an amazingly short time the cinema has established itself as an art as well as an industry, and it behooves us to think of it as such and to study those principles by which it operates. All of us are "cinemaddicts" to a greater or less degree, but can we analyze our reactions to various pictures? Do we know why a play which was a great success on the stage seems dull when brought to us on the screen? Do we appreciate the conditions under which films are prepared and circulated?

Mr. Allardyce Nicoll, author of *Film and Theatre*, has written this book on the theory of the cinema and its relation to the art of the stage out of a wide and deep knowledge of the drama, its history and practice. He is the author of numerous scholarly books on the drama, and English literature, and is also chairman of the Department of Drama at Yale University. A Scotsman by birth, Mr. Nicoll was professor of English language and literature at the University of London before coming to Yale.

Until recently there were few books on the art of motion pictures—although Mr. Nicoll appends a quite impressive bibliography, mostly periodical, to his book—and scenarios in book form were unknown. Upon the great success of the moving picture of *Romeo and Juliet*, Random House published a motion picture edition of the play which makes an excellent introduction to the scenario form. Shortly afterwards appeared *Four-Star Scripts*, edited by Lorraine Noble. These books make valuable illustrative material to use in conjunction with Mr. Nicoll's book.

It should be a matter of interest also, in connection with the cinema as an art, to realize that the Museum of Modern Art Film Library, founded in New York in 1935, collects and catalogues noteworthy films from 1895 to today. The immortal Sarah Bernhardt, for example, is assured a degree of immortality in very truth, thanks to films made in 1900 and now preserved in this collection.

*Subjects for Study*1. *Film and Theatre*, by Allardyce Nicoll

Compare the conditions under which Shakespeare's plays were produced with the situation of the cinema today.

What are the essential differences between the film and the stage? (p. 25)

What is a "still?" A "shot?" A "sequence?" "Montage?" (p. 52)

Discuss the theory of substituting "nature" for professional performances as practiced by Pudovkin, Eisenstein, Dziga-Vertov (p. 47ff) and in the films like *Man of Aran* and *Sequoia*.

Discuss some of the methods by which the film achieves its effects—e.g. camera movement, linkage, fade-in, fade-out, mix, etc.

In what ways can filmic dialogue differ from stage dialogue? Discuss Mr. Nicoll's conclusions as to the future of cinema and theatre.

2. *Romeo and Juliet*, Motion Picture Edition3. *Four-Star Scripts*, by Lorraine Noble

CHAPTER VII

AMERICA DANCING

"Only yesterday it [the dance] was the last word in frivolity and no one of serious mind gave it more than passing attention; now it has become the most active and the most serious of American arts. Incurable wits who relish the making of jokes about 'tripping the light fantastic' have begun to realize that their favorite topic for jesting has become outmoded, for the dance is quite obviously confined no longer to the categories of amusement and recreation but has achieved notable proportions in the fields of art and education as well."

Mr. Martin, who is dance critic for the *New York Times*, is a vigorous advocate, as the above quotation will testify, for American dancing, and is somewhat impatient with those who do not share his point of view. He is, however, an authority, and draws upon a wide knowledge of his subject when he discusses the background and the development of the modern dance, and describes the leading personalities of the dance world.

Subject for Study

1. *America Dancing*, by John Martin

Sum up Mr. Martin's theories about the background of the American dance; modern versus modernistic.

How should the layman learn to look at dancing?

Describe how Isadora Duncan changed the nature of the dance.

Discuss the other agencies that have developed the American dance—Denishawn, Neighborhood Playhouse, Bird Larsson.

Describe some of the chief contemporary figures.

If you have a group of dance students in your community, try to arrange a program in conjunction with them and let them illustrate your paper.

CHAPTER VIII
BIOGRAPHY ON BROADWAY

The drama intrinsic in the lives of all famous people is always good grist for the playwrights' mill, although it is of all subject matter the most treacherous and difficult. During the past season the New York stage has been enlivened by the presence of John Keats, Richard Wagner, Napoleon, and Queen Victoria, in plays which from the standpoint of accuracy to the known historical facts are beyond reproach, but which—with the exception of *Victoria Regina*—were not destined to success at the box office. One or two had some virtue either of playwriting or acting, and the three chosen for this chapter are eminently suited to a reading audience, especially *Victoria Regina* which is more literary than dramatic.

In a season which has brought to life on the stage such an array of historical and literary shades, none has proved so appealing as the little lady of Windsor as played by that skilful and sympathetic actress, Helen Hayes. At Christmas time in 1935 Gilbert Miller presented Laurence Housman's *Victoria Regina*, which played to crowded houses until the actors demanded a vacation. This play consists of thirty episodes or short sketches from the life of Victoria, of which only ten are used in the stage version, these ten focussing upon the love story of the Queen. The play depends to a large extent for its success upon the exquisite stage setting, by Rex Whistler, and the excellent acting of Miss Hayes and Vincent Price, whose admirable Prince Consort brings to that manly and sagacious gentleman some long overdue appreciation. Doubtless the interest taken by Americans in the British royal family is also responsible to some degree for the popularity of the play.

During the 1934-35 season Miss Hayes was a moving and courageous Mary of Scotland in Maxwell Anderson's play of that name, and she spent the summer of 1935 in England steeping herself in the nineteenth century in order to convert the impetuous Mary into "the little half-German princess." It is a great triumph of make-up as well as of histrionics for Miss Hayes to change in the course of the play from the very young Queen of that June morning in 1837 to the little old lady sunk deep in her shawls on the day of the Diamond Jubilee sixty years later.

André Maurois and Virginia Vernon have made a French version of this play which is now running in Paris.

Napoleon Bonaparte was re-created once again in the autumn of 1936 by that able English actor Maurice Evans, in the play *St. Helena*, by Jeanne De Casalis—herself an actress—and R. C. Sherriff. The play is a distinguished one, though it did not catch the popular fancy; dealing with the little Corsican's declining years on the island of St. Helena where he was literally bored to death. The gradual loss of his friends from one cause or another is a moving study of human frailty. In an age that is aware of dictators and perhaps afraid of them this picture of a fallen Titan in all his human weakness and loneliness should be particularly arresting.

Another satisfying play is *Parnell* by Elsie Schaufler. Mrs. Schaufler, the wife of a Kansas City physician, had had considerable experience as a playwright but had never achieved a Broadway success. While her *Parnell* was in rehearsal Mrs. Schaufler was taken ill, and did not live to witness the triumph of her play. It ran for some four months in New York with two young English actors in the leading rôles. The settings by Stewart Chaney were very effective. The play has since been made into a moving picture with emphasis laid upon the love story rather than the historical drama.

Subjects for Study

1. *Victoria Regina*, by Laurence Housman

Review briefly the circumstances under which Victoria began to reign. Read passages from the play to illustrate her ability to have her own way.

Discuss the character of the Prince Consort and show how he actually was King.

2. *St. Helena*, by R. C. Sherriff and Jean De Casalis

Describe the various courtiers who shared Napoleon's exile and their reactions to the problems of the situation.

Discuss the gradual submission of Napoleon to the circumstances of his life on the island. Does it coincide with his physical collapse?

3. *Parnell*, by Elsie Schaufler

Outline the historical setting of the play.

Do you think Mrs. Schaufler has made these real characters as living to us as imaginary characters often are?

Read several of the best scenes.

CHAPTER IX

CAPITALISTS, POLITICIANS AND ARISTOCRATS

Samuel N. Behrman has been described as "the most cultivated and literate" of our playwrights, one who "combines a cultured European view of life with American directness and humor." A product of New England colleges—Clark and Harvard—and of Columbia University, he began his career as a writer in the field of journalism, as assistant editor of the *New York Times Book Review*, and contributor to magazines. He is one of our dramatists who has been equally successful as scenarist and playwright—he wrote the scenario of *Queen Christina* for Greta Garbo, and of *A Tale of Two Cities*. Recent outstanding plays by Mr. Behrman are *Brief Moment*, *Biography*, and *Rain from Heaven*.

It is interesting to compare his serious and philosophical handling of the problems of the intelligent minority with the more flippant and sentimental Noel Coward treatment of them.

This season's offering by Mr. Behrman, *End of Summer*, is a study of three generations of women, possessors of inherited wealth. The gentle old grandmother has the strength of the pioneer, her daughter has great charm and the strength of the parasite, the granddaughter expresses the sincerity and courage of modern youth.

End of Summer opened in New York with Ina Claire in the part of Leonie Frothingham and Osgood Perkins as the cold and calculating psychiatrist Kenneth Rice.

The drama that is enacted in the drawing rooms and lobbies of Washington is fair game for the satirist's pen. In 1931-32 *Of Thee I Sing* by Kaufman and Ryskin, and in 1932-33 *Both Your Houses* by Maxwell Anderson, were Pulitzer prizewinners, and both pointed a scornful finger at the country's capital. In *First Lady* Katharine Dayton and George Kaufman achieved a most entertaining, if not profound play. It was among the five plays nominated by the Drama Critics Circle of 1936, from which they made their final selection. A very expert cast, with Jane Cowl in the leading rôle, and skilful sets by Donald Oenslager, insured a success from the standpoint of production.

Miss Katharine Dayton is probably familiar to many through her sarcastic anti-New Deal playlets in the *Saturday Evening Post* entitled "Mrs. Democrat and Mrs. Republican." She was for several years a Washington commentator, so that it was an easy step for her to take to playwriting—a step which, however, she declined to take until

she had secured the help of George Kaufman as collaborator. One cannot help feeling that it must have been ridiculously easy for these two to write *First Lady*, granted their background and experience.

The improbability of the piece is of course quite obvious but when we have conceded that, the rest is all very accurate and amusing. Brooks Atkinson commented that "although the story is improbable, it is not impossible, for Washington is the capital of improbability."

Robert Sherwood, in his foreword to his adaptation of *Tovarich*, says that he cannot account for the universal appeal of this play. It is a very simple piece "with a well-worn theme," but the fact remains that it ran for some two years in Paris, a year in London, has been delighting New York audiences since October, 1936, as well as "virtually every city and town in Europe"—except Russia.

Gilbert Miller produced *Tovarich* in this country, and brought over Italy's most distinguished actress, Marta Abba, to play the feminine lead. Robert E. Sherwood, who excels in writing witty and charming dialogue, was the ideal person to make the adaptation from the French original. It is essentially light and sentimental, but its glorification of sound human virtues, its gallantry and warm-heartedness, its laughter mingled with tears, make sure its appeal. The problem of the Russian exile in Paris is too serious to be comical, especially in recent years since labor problems have increased. It is not at all a rare thing for people resident in Paris to secure the services of a charwoman and find her to be a Russian aristocrat, who performs this menial task with efficiency and thankfulness.

Subjects for Study

1. *End of Summer*, by S. N. Behrman

Some critics call Behrman's dramas "talky," some "brilliant."

Discuss *End of Summer* from these two viewpoints.

Which of the three women do you like best? Why?

Summarize the problems that confront the characters in the play and the solutions offered. Do you find the play inconclusive?

2. *First Lady*, by Katharine Dayton and George Kaufman

Describe the various characters; outline the plot; read the most typical scenes.

3. *Tovarich*, by Jacques Deval, adapted by Robert E. Sherwood

How is the Soviet statesman contrasted with the ex-General?

Read passages to show the gallantry, the diplomacy, the graciousness of Tatiana and Mikhail.

CHAPTER X

AND MUCH LAUGHTER!

"There are all kinds of humor, some is derisive, some sympathetic, and some merely whimsical. That is just what makes comedy so much harder to create than serious drama; people laugh in many different ways, and they cry only in one."—Groucho Marx.

Max Eastman has recently written a very entertaining book on the theory of laughter. It might add to the enjoyment of the comedies now before us to consider their humor in the light of his theories. He says in an article on humor in *Stage* for October, 1936, "Humor is enjoying painfully what would be unpleasant if you were seriously concerned. It is getting fun out of shocks and disappointments no matter whether they are your own or someone else's." He also reports Eddie Cantor, that well-known purveyor of nonsense, as making this distinction, "Satire is barbed and malicious and likely to hurt, whereas the genuine quality of humor is founded on tenderness and gentleness."

Few recent plays have produced such gales of laughter as *Boy Meets Girl*, and *You Can't Take It With You*.

With the exception of two tragedies—*Tobacco Road* and *Dead End*—*Boy Meets Girl* has been running longer than any play on Broadway at the present moment. In spite of its obvious exaggerations it is an accurate portrayal of Hollywood—perhaps a bit on the satirical side of comedy.

The authors of *Boy Meets Girl*, Bella and Samuel Spewack, were both immigrant children, he from Russia, she from Hungary, brought up on New York's East Side. They met as newspaper reporters and have shared rich and racy adventures. They spent some time in Moscow where Mr. Spewack was foreign correspondent for the *Morning World*. They arrived in Hollywood eventually, where they excel as scenarists, but like S. N. Behrman have shown considerable skill at playwriting also. *Boy Meets Girl* is their first smash-hit.

You Can't Take It With You, the Pulitzer Prize play for 1937, affords an excellent illustration of the fun that lies in watching someone else in a situation which would be really unpleasant to us if we were personally involved in it. Of course many families are in some degree like the Sycamores—how many of us recognize that living room which the authors say should be called rather the "every-man-

for-himself room"! It is a pity more families cannot achieve the harmonious discord of the Sycamore household, and adopt Grandpa Vanderhof's philosophy of getting some fun out of life, enriching the daily routine with hobbies and interests—no matter if they be snakes and firecrackers. It may be that the Sycamores are not so outrageously improbable as they seem at first acquaintance. There is an authentic source for Penelope Sycamore's adoption of a typewriter and her subsequent blossoming into a playwright. Rose Franken, whose play *Another Language* was among the ten best of the 1931-32 season, relates how she took to writing because a secondhand typewriter was delivered to her apartment by mistake!

You Can't Take It With You brings the exhilaration and refreshment of uproarious laughter, but it leaves a trace of homely philosophy that may, if we heed it, bring enduring comfort.

This play is entitled by its paternity to a Broadway success, for Moss Hart and George Kaufman are as experienced and deft humorists as our stage can boast; and the producer, Sam Harris, has given it the benefit of an able cast, headed by Henry Travers as Grandpa Vanderhof. The property man for this production has an unusually strenuous time providing the amazing and numerous "props" it requires.

George Kaufman almost invariably works with a collaborator. He began his writing career in 1912 as a humorist on the *Washington Times*; later he worked on the *New York Tribune* and *New York Times* as drama critic. His career as a playwright began in 1918 as co-author of *Someone in the House* and continued with such well-known plays as *Merton of the Movies*, *Beggar on Horseback*, *Of Thee I Sing*, and *Dinner at Eight*.

Miss Edna Ferber describes Moss Hart as "The Glamor Boy you see at New York first nights done up in London tails and a King Edward carnation," although he was born "at the wrong end of Fifth Avenue." "Behind that façade of haberdashery," Miss Ferber continues, "is a fine playwright, with still finer potentialities. The truth is that Moss Hart's success in the theatre is founded on a solid basis of endeavor, study, ambition, and heartbreaking preliminary work."

Subjects for Study

1. *Boy Meets Girl*, by Bella and Samuel Spewack
Lead a discussion on theories of laughter.
Outline the story and read the most hilarious scenes.
2. *You Can't Take It With You*, by Moss Hart and George Kaufman
Describe the various characters.
Discuss Grandpa Vanderhof's philosophy as a good working
basis for every day life.
Read selections from the play.

CHAPTER XI

NOVELS INTO PLAYS

If the making of plays out of biographies is difficult, it is only slightly more so than the conversion of novels into good acting drama. Producers are very wary of this type of play. Occasionally, of course, they are surprised beyond words by the success of a dramatized novel. *Tobacco Road*, now beginning its fourth year in New York, is the outstanding example. The Pulitzer prize play for 1934-35 was Zoë Akin's dramatization of Edith Wharton's novel, *The Old Maid*, which selection aroused considerable criticism, precisely because the play was a dramatization and not an entirely original work.

What is probably the most flawless of Edith Wharton's stories, *Ethan Frome*, was dramatized some years ago by Lowell Barrington, but producers were too uncertain of its chances of success to bring it to the stage. In 1935 Owen Davis and his son Donald took over the Barrington version and re-wrote it, and in spite of gloomy forebodings it was staged by Guthrie McClintic, with Raymond Massey, Pauline Lord and Ruth Gordon in the leading rôles. The exceptional stage setting by Jo Mielziner created with painful realism the atmosphere of the play and contributed greatly to its success. Mrs. Wharton's skilful portrayals of warped and repressed characters are brought vividly to life in the Davises' play. Donald Davis, who wrote most of the dialogue, has expanded into revealing words the implications of the novel. It is worth one's time to read the two together—novel and play—to observe how dexterously Mrs. Wharton's suggested situations are developed into dramatic scenes.

Owen Davis, who was born in Maine in 1874, attended the University of Tennessee and Harvard, began playwriting in 1898. He has one Pulitzer prizewinner to his credit, *Icebound* (1922-23). His son Donald, after a few years at the United States Naval Academy and at sea, gave up that career for playwriting and script-writing in Hollywood.

A play which enjoyed an even greater triumph than *Ethan Frome*, and thereby created more astonishment among theatre-experts, was Helen Jerome's version of Jane Austen's *Pride and Prejudice*. Burns Mantle states, "It was counted a little incredible that any hard-bitten Broadway manager would consider production of so frankly artificial a period drama as this. . . . *Pride and Prejudice* is a restored daguerreotype. That it should preserve and perhaps sharpen the Jane Austen

wit was a complete surprise to the critics." One wonders somewhat at this mistrust, for Jane Austen is as modern as tomorrow for all her eighteenth century Hampshire village background. She deals with human nature and interprets it with honesty, insight, and good humor so that her characters, like Shakespeare's, are for all time. Helen Jerome had little to do to convert *Pride and Prejudice* into a play. The casting of it was another story, however, and the play reviewers are agreed that it might have been quite a failure if shabbily cast. Max Gordon, who produced it, brought Adrienne Allen and Colin Keith-Johnston from England to play Elizabeth Bennet and Mr. Darcy.

Doubtlessly inspired by the success of *Pride and Prejudice*, the Theatre Guild announced for 1937 a production of Charlotte Brontë's *Jane Eyre*, also by Helen Jerome, with Katharine Hepburn in the title rôle. This play was produced and taken on tour, but though well received it was not deemed suitable for a Broadway appearance. Evidently a clever actress, accurate stage setting and able supporting cast were not sufficient to make the tortured Mr. Rochester, the intellectual Jane, and a quantity of Victorian sentiment palatable to a sophisticated New York audience. The play is running in London at the present time with an English company. Miss Jerome's problems in dramatizing *Jane Eyre* were more weighty than any presented by *Pride and Prejudice*. The Brontë novel is more expansive, more ponderous, haunted by terror in the west wing, its characters frequently inarticulate. Miss Jerome has compressed this into the cramped framework of a three-act play, and save for some incredible condensation of time in the last act has reproduced the novel remarkably well.

Helen Jerome, who is Mrs. George Ali and at present lives in New York, is an Australian. She has contributed to magazines and newspapers and had two books published in Australia. Her first original play, *Charlotte Corday*, is to be produced in England.

*Subjects for Study*1. *Ethan Frome*, by Owen and Donald Davis

Describe in some detail the characters of Ethan, Zeena and Mattie, and show how Mattie's helplessness and softness overcome Ethan's strict moral code.

"The cold air like a sculptor's chisel cut them into wind-bitten individuals, tight-lipped, gaunt and solitary." Show how the New England winter is actually an actor in the drama of this play.

2. *Pride and Prejudice*, by Helen Jerome

Read scenes that show most clearly the dry humor of Mr. Bennet, the flightiness of his wife, Elizabeth's cool head and sharp tongue, Jane's gentle sweetness, Lydia's vulgarity. Review briefly Jane Austen's life and her place in English letters.

3. *Jane Eyre*, by Helen Jerome

CHAPTER XII

HOLIDAY MOOD

When a play deals realistically with a simple middle-class family, such as all of us know, confronted with potential tragedy and escaping by a slim margin, just as all of us do at some time or other, it touches a sympathetic chord; and if it is even fairly well written stands a good chance of being popular. Such a play is Dodie Smith's comedy, *Call It a Day*, which was a success both in New York and London.

Its author was born near Manchester, educated in London, where she studied at the Royal Academy of Dramatic Art. Having decided she was a bad actress, she became a buyer of toys and pictures for a London firm, but maintained her interest in the theatre by writing plays.

Call It a Day is composed of very lively and amusing dialogue and peopled by healthy, normal, and—in the case of the cook and the charwoman—exceedingly funny characters. Probably one could dissect out various theories as to the handling of adolescents or the behavior of adults in the dangerous forties, but the play is really not advancing any thesis, it is just good fun.

Similarly one must not look to Mark Reed's *Yes, My Darling Daughter*, for help in parental problems; for while it is a very intelligent play and will doubtless provoke discussion, its success is based upon its humor and sparkling dialogue. The question it raises is whether what is sauce for the goose is also sauce for the gosling. A mother who was a pioneer for women's rights and free love is at once convinced, when confronted by her daughter about to spend a romantic week-end with her fiancé, that that particular sauce is not for the gosling. She decides, however, to be consistent, and at some risk to her own marital peace supports and assists the daughter.

In the April, 1937, issue of *Stage*, Howard Brubaker writes an amusing article provoked by this play. He reviews the stimulating Greenwich Village group of some twenty-five years ago, of which Ann Whitman Murray was supposedly one—John Reed, Edna St. Vincent Millay, Sinclair Lewis, Eugene O'Neill, and various other "socialists, I.W.W. fans, belligerent pacifists, women's suffragists." Their mode of life "tended to produce that emotionally unstable, precocious ego-centric type of juvenile—called a 'brat.' Nobody knew whether the

little pink tots would turn out to be geniuses or institution cases. Incomplete returns one generation later indicate that the graduates of Dear Old Greenwich Village are mostly neither."

In a biographical sketch on Moss Hart in *Stage* for December, 1936, Edna Ferber gives a vivid account of the duties of a social director in an adult camp—just such a camp as Arthur Kober has pictured in *Having Wonderful Time*. "It wasn't work merely; it was slavery which took the form of really macabre play. These young men and women of the New York City streets must be entertained, must be taught to play, must be kept from thinking the country life dull. Accustomed to the subway, the El trains, the movies, the dance hall, they were fearful of being found alone with this big silent self-sufficient thing called Nature." Arthur Kober himself has been through this same strenuous service, so that it is with accuracy and insight that he has created this setting. He is familiar to readers of the *New Yorker* for his hilarious caricatures in Bronx dialect, and is likewise an understanding and keen observer of those "hillbillies from the Bronx" who people his play.

For all its high laughter content *Having Wonderful Time* has great poignancy and tenderness and, above all, gallantry. These young people who are trying to crowd into two weeks all the romance, sunshine and relaxation that are denied them by the inflexible routine of city life hold our sympathy and arouse our admiration. We have no censure for them and, in their own idiom, wish them "hearty appetite."

When Marc Connelly produced and directed this play he introduced to the public a new star who by her magnificent portrayal of Teddy Stern rose from the ranks of an obscure bit-player. To Miss Katherine Locke the drama critics have accorded unqualified praise and most of the adjectives formerly reserved for Maude Adams.

In all three of the plays presented in this chapter there is a spirit of good will which is characteristic of our theatre today. They portray, too, a satisfying honesty and forthrightness in the young generation, and also confirm the time-hallowed adage that it is Love which makes the world go 'round!

*Subjects for Study*1. *Call It a Day*, by Dodie Smith

"There was a holding suspense in the potential tragedies that might have happened." Trace out the various situations in which we find the members of the Hilton family and show what these potential tragedies were.

Read some of the kitchen scenes for the sake of the dialogue among the servants.

2. *Yes, My Darling Daughter*, by Mark Reed

Do you think Ellen Murray a typical child of a Greenwich Village mother?

Discuss the reactions of Ann, Lewis, Connie, Douglas to the moral issue concerned.

3. *Having Wonderful Time*, by Arthur Kober

Give a description of Camp Kare-Free—supplement with quotations from the above-mentioned article by Edna Ferber if possible.

Characterize the various types—Teddy's friend, Fay, the Don Juan, Pinkie, Mr. and Mrs. G., Abe Tobias, Chick Kessler. Describe Teddy in some detail—her modesty, courage, sensitivity, deep emotion.

Read some of the dialect scenes.

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Hart, Moss & Kaufman, George	<i>You Can't Take It With You.</i> 1937. (10)	Random	2.00
Housman, Laurence	<i>Victoria Regina.</i> 1936. (8)	Scribner	3.50
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1. *So You Want to Go into the Theatre*, by Shepard Traube
2. *Scenery Then and Now*, by Donald Oenslager

Second Meeting: POETRY IN THE THEATRE

1. *The Wingless Victory*, by Maxwell Anderson
2. *High Tor*, by Maxwell Anderson
3. *The Masque of Kings*, by Maxwell Anderson

Third Meeting: BESTIAL FRENZY

1. *Idiot's Delight*, by Robert E. Sherwood
2. *Johnny Johnson*, by Paul Green

Fourth Meeting: NOEL COWARD

1. *Tonight at 8:30*, by Noel Coward
2. *Present Indicative*, by Noel Coward

Fifth Meeting: "LET FALL SOME MERCY"

1. *Winterset*, by Maxwell Anderson
2. *Dead End*, by Sidney Kingsley
3. *Paradise Lost*, by Clifford Odets

Sixth Meeting: FILM AND THEATRE

1. *Film and Theatre*, by Allardyce Nicoll
2. *Romeo and Juliet*, Motion Picture Edition
3. *Four-Star Scripts*, by Lorraine Noble

Seventh Meeting: AMERICA DANCING

1. *America Dancing*, by John Martin

Eighth Meeting: BIOGRAPHY ON BROADWAY

1. *Victoria Regina*, by Laurence Housman
2. *St. Helena*, by R. C. Sherriff and Jeanne de Casalis
3. *Parnell*, by Elsie Schauflierr

Ninth Meeting: CAPITALISTS, POLITICIANS AND ARISTOCRATS

1. *End of Summer*, by S. N. Behrman
2. *First Lady*, by Katharine Dayton and George Kaufman
3. *Tovarich*, by Jacques Deval

Tenth Meeting: AND MUCH LAUGHTER!

1. *Boy Meets Girl*, by Bella and Samuel Spewack
2. *You Can't Take It With You*, by Moss Hart and George Kaufman

Eleventh Meeting: NOVELS INTO PLAYS

1. *Ethan Frome*, by Owen and Donald Davis
2. *Pride and Prejudice*, by Helen Jerome

Twelfth Meeting: HOLIDAY MOOD

1. *Call It a Day*, by Dodie Smith
2. *Yes, My Darling Daughter*, by Mark Reed
3. *Having Wonderful Time*, by Arthur Kober

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